Edexcel GCE

Music Technology

Advanced
Unit 3: Music Technology Portfolio 2

Release date: Thursday 1 September 2011
Time: 60 hours

Paper Reference
6MT03/01

You must have:
A copy of the original recording as specified for Task 3A

Instructions to Teachers

- The Portfolio, comprising Tasks 3A, 3B and 3C, must be presented for assessment as stereo recordings on ONE AUDIO CD, along with the Logbook and Declaration Form.
- Centres are reminded that each candidate submission should be presented on a separate CD (NOT on MiniDisc™ or cassette tape) and this must be clearly marked with the paper reference (6MT03/01), centre number, candidate name and candidate number.
- Task 3A must be presented as track 1, Task 3B as track 2, and Task 3C as track 3.
- Centres must retain backup copies of all candidate recordings for Tasks 3A, 3B and 3C and proprietary software files for all tasks.
- CDs must be checked before sending, and packaged so they will not be damaged in transit.
- The CD and Logbook with signed Declaration Form must be sent to the examiner to arrive by 15 May 2012.

Instructions to Candidates

- Complete **all THREE** tasks
- Complete the Logbook
- Sign the Declaration Form

Information for Candidates

- The total mark for this unit is **120**.
- Task 3A: Sequenced Integrated Performance (40 marks)
- Task 3B: Multi-track Recording (40 marks)
- Task 3C: Composing Using Music Technology (40 marks)

Turn over ▶

P40439A

©2011 Edexcel Limited.

1/1/1/2/1

P 4 0 4 3 9 A

edexcel
advancing learning, changing lives

Controlled Conditions

Unit 3 has three tasks within the Music Technology Portfolio: 3A – Sequenced Integrated Performance, 3B – Multi-track Recording and 3C – Composing Using Music Technology. There is also a Logbook that must be submitted as part of the Portfolio.

The requirement for 'Controlled conditions' does not mean that a submission has to be done, from start to finish, under close supervision in the school or college music technology department. It can broadly be divided into two processes, **'research and preparation'** and **'writing'**, with only the time spent on the writing part of the process counting towards the maximum of 60 hours stated in the specification.

Research and preparation

Broadly speaking, this is any work that is done prior to completing the final artefact to be sent to the examiner.

Research and preparation *can be done outside the centre*. There is no time limit to it. The results can be recorded in writing or electronically, and can be taken in and out of the centre and referred to during controlled writing time. However, the teacher *must* inspect them, and be satisfied that they are the student's own work.

Task 3A: Sequenced Integrated Performance

Research and preparation will include time spent working out the parts from the original audio track; developing music production skills using the sequencing/digital audio workstation package; experimenting with timbres, recording techniques, effects and processing; researching the original track; practising the parts to be played into the sequencer and rehearsing the live performers.

Task 3B: Multi-track Recording

Research and preparation will include time spent studying the track to be recorded, preparing and rehearsing the ensemble to be recorded, checking and testing equipment, developing microphone technique and placement, testing levels and getting everything set up and prepared ready for the actual recording process; listening to the original and deciding on what effects and processing have been used, experimenting with music production techniques and mixing.

Task 3C: Composing Using Music Technology

Research and preparation will include time spent listening to music in styles that exploit technology; studying the briefs and making a choice; planning the approach to meeting the brief; practising techniques of synthesis, sampling, creative effects use and other sound manipulation; exploring fully the range of possibilities offered by your software and plug-ins; experimenting with suitable melodic, harmonic and rhythmic ideas; working with texture, instrumentation, and form; working out rough drafts of the composition.

Writing

Broadly speaking, this is any work involved in completing the final artefact to be sent to the examiner.

Students have a maximum of 60 hours writing time. Teachers must keep a written record to ensure that each student's writing time has *not been exceeded*. The 60 hours may be split across the three tasks as appropriate – the 20 hours per task as stated in the specification should be used as a guide, but is not compulsory – it is the 60 hours **total** for the whole portfolio which must not be exceeded.

Writing time will take place inside the centre, either in timetabled lesson times or outside them, as most convenient to all concerned. It must be under supervision.

Task 3A: Sequenced Integrated Performance

Anything that will form part of the final recording sent to the examiner is considered to be part of the 'writing' of the task. This includes: input of notes into the sequencing package or subsequent editing of any data, including the editing of timbres, pitch, rhythm, controller information; the recording of the live vocals and other parts; work on effects, EQ, dynamics processing and other aspects of the final mix. The final bounce (mixdown) to a stereo audio file of the finished sequence is also considered 'writing' time, though preparing and burning the CD for submission is not.

Task 3B: Multi-track Recording

Anything that will form part of the finished audio track to be sent to the examiner falls under 'writing' time. This will include the recording of the musicians, any subsequent editing including trimming tracks, level setting, adding effects and processing, mixing and mastering. The final bounce (mixdown) to a stereo audio file of the finished recording is also considered 'writing' time, though preparing and burning the CD for submission is not.

Task 3C: Composing Using Music Technology

Anything that is input into the final track to be sent to the examiner falls under 'writing' time. This will include time spent inputting all the ideas the candidate has come up with during the preparation time and any subsequent alterations, editing and additions made to the final composition. It will also include synthesis, editing timbres and voices, manipulation of sounds, sampling work and effects use and processing. The final bounce (mixdown) to a stereo audio file of the finished composition is also considered 'writing' time, though preparing and burning the CD for submission is not.

Logbook

The completion of the Logbook does not contribute to the 60 hours limit, but it must be completed under limited supervision.

Declaration Form

Candidates must sign the Declaration Form located on page 14 of the Logbook stating that the work is their own. Teachers will not countersign the declaration if the work appears not to be original.

Task 3A: Sequenced Integrated Performance

Stimuli

- **Echo Beach (Martha and the Muffins)** from the CD *Metro Music* (Virgin) 7243 5 42601 2 4, DIDCDR1 (2002)
- **Cars (Gary Numan)** from the CD *The Pleasure Principle* (Beggars Banquet) BBL 10 CD (1998)

You are required to produce a sequenced integrated realisation using **one** of the recordings listed above as your stimulus.

You are required to recreate a complete authentic realisation of your chosen stimulus, including all vocals, instrumental parts and production features.

This is predominantly an aural task, and no score has been included. You may work from a score if you wish, but be aware that scores of rock and pop songs are often incomplete or inaccurate.

- You should match timbres and performance details as closely as possible to the stimulus.
- You must record a live performance of the **lead vocal part** and integrate this into the final mix. The piece may be transposed to a different key to suit the vocal range of the singer. It may be sung by a male or female vocalist.
- You may record **up to three live** audio tracks (including lead vocals). Backing vocals may be recorded live, or sequenced using appropriate techniques and timbres.
- You must be in sole charge of the recording process from capture of audio to mixdown. Sharing of audio files between candidates is not permitted.
- You must input **all** sequenced data by playing or programming the parts yourself. You **must not** use any MIDI files downloaded from the internet or copied from any other source.
- You must not use pre-programmed audio or MIDI loops in this task.
- You must not sample audio from any commercial version of the stimuli.

You should submit your completed performance as track 1 on your Music Technology Portfolio 2 CD

(Total for Task 3A = 40 marks)

Task 3B: Multi-track Recording

Make a recording of a piece of music of your own choice in a style relating to Area of Study 3: The Development of Technology-based Music.

You must record a piece of music that has been made available for general release, or an accepted rock, pop or jazz standard. It may **not** be an original student composition.

Your recording must include four acoustic and/or orchestral instruments (Topic A) **or** four percussion instruments (Topic B).

Stimulus material may be arranged to meet the specification requirements and availability of resources but the arrangement will not be assessed. The resources chosen must be enough to create a viable arrangement.

Your recording should:

- last between 3 and 5 minutes
- use a minimum of 12 tracks
- have a minimum of 8 tracks captured using microphones
- use DI capture where appropriate
- make use of overdub techniques
- use only live musicians, and contain no MIDI sequenced performances, looped audio or samples
- be a noise-free stereo production, with use of appropriate effects and processing.

You must be in sole charge of the recording process from capture of audio to mixdown. Sharing of audio files between candidates is not permitted.

You should submit your completed recording as track 2 on your Music Technology Portfolio 2 CD

(Total for Task 3B = 40 marks)

Task 3C: Composing Using Music Technology

Choose ONE of the following briefs, and compose an original piece as instructed.

The composition must contain at least SIX separate vocal/instrumental/sample-based parts.

You may use any combination of:

- MIDI-controlled timbres
- samples
- live recorded audio
- atmospheric sounds and electro-acoustic effects.

You must:

- use original sound design (synthesis/sample manipulation/creative effects)
- produce a high quality stereo recording of your composition that pays attention to all aspects of production – capture, balance, blend, EQ, dynamics, stereo field and effects.

Candidates are reminded that this is a composition task, not a remix or arrangement task.

Any samples that you have used should be credited in your Logbook with details of any processing, and the source of the samples (whether they are from a commercial set or are self-recorded).

You should submit your completed composition as track 3 on your Music Technology Portfolio 2 CD.

COMPOSITION BRIEF 1

Hackers

You have been commissioned to write the music for an action film named 'Hackers'. The music you create will need to show variety in order to reflect the content of each scene. You are advised to listen to a variety of music from Films and TV series, and to be aware of the importance of themes in different contexts.

Spider and Mutt are hackers. Both outcasts in their own way, Spider is small and skinny, with sharp, dark features and constantly on the alert, watchful and intense. Although small she is incredibly tough, she makes up for her lack of strength with a quick mind and fast action. She needs to be, as trouble seems to follow her around. Mutt couldn't be more different. He looks sleepy, unshaven and unwashed, scruffy with ill-fitting jeans and a tatty coat that might have had a colour once. He doesn't always smell too good, but Spider doesn't mind this as most of their communication is via email anyway.

They are both highly skilful hackers; they don't do it for fun, both agree that distributing viruses or hacking companies just to see the reaction are childish games. Instead they target businesses or politicians, even the police and secret service, exposing dodgy dealings.

Their current case is nearly complete. Jackson Securities is a big finance company, owned by Damian Jackson, a well-known public figure who is seen as a model successful businessman – friend of the rich and famous, loved by the media, a high profile party-goer and supporter of charities. The reality of the business is some way different, as Spider and Mutt have found out. Illegal trafficking of drugs, guns, and people is a lucrative arm of the business that the public don't know about. Politicians and police are on Jackson's payroll, paid to keep the system working and to make sure any problems get dealt with discreetly.

You are to compose ONE CONTINUOUS track as outlined below:

Length	Running time	Scene
45″	0″	Spider sits in her apartment with her laptop open in front of her. She is breaking into the complex banking records and financial arrangements of Jackson Securities. They already have everything they need from the financial records to nail the case, she is setting up a massive transfer of funds that will go through to various untraceable off-shore accounts she has set up once the evidence has been gathered. Lists of figures flash past on the screen, lighting her face as she stares intently, concentrating. She pauses for a moment to consider a small problem, frowns for a second or two and then continues, fingers dancing across the keyboard as the numbers fly past again. She leaves the computer to do its own thing, and has a final check of the paperwork; photographs of meetings between Jackson, politicians, the police chief and other officers, as well as some known underworld figures. She has the details on all of them. The financial records, the emails, and most telling of all, a secretly filmed video made by a young woman who was trafficked from her home in Eastern Europe with 10 or so others. The video shows Jackson making an exchange of guns and ammunition for the women. Spider pauses and stares out of her window, high up over the city. She remembers how that woman died when Jackson's gang found out about the recording. She recalls how she was badly beaten in getting the video; only her quick wits and unexpected savagery had allowed her to get free of Jackson's heavies. He knew she was trying to expose him, his people are busy trying to find her but had not managed it yet. Could she get the job finished before they do? Suddenly the laptop pings as Mutt comes online with a message. He has managed to set up the chance to collect one last piece of crucial evidence – the emails sent between Jackson and the private account used by the police chief.

45″	45″	Mutt is uncomfortable. Through a contact, he has a position on the IT support team at a big conference that the police chief is attending. There are lots of people, and he doesn't like crowds. In fact he gets very nervous being around people he doesn't know, which is most of the world's population. He has to slip a small bug into the police chief's laptop. Easy to do when he gets hands-on with it, so he needs to create a problem that he has to go and fix. As he's running the network, it's a simple job of running a quick piece of code to bring down the connection, but there's a police security technician watching the IT team very closely. He gets more nervous as he looks for the opportunity, he's trying so hard to stay cool but he has to keep glancing at the security man to check if he's watching; he always is, he seems suspicious. Finally he manages to run the code, and then he's stepping up to the chief's computer. As he changes the settings he's able to slip the tiny bug into a port on the side of the computer, a massive sense of relief washes over him as the job is done...or is it? The security technician moves him aside and runs some checks on the chief's computer. The chief doesn't like it, and calls another security guard to do a record check on Mutt, who is getting more and more edgy as he waits. He knows the police have no record on him, and he's sure that any contact with Spider is untraceable. There are plenty of suspicious looks from the police, the chief is getting agitated, but the records come back clean and the technician can't find any problems on the system. Mutt is allowed back to the IT control zone, shaky but very relieved the plant has gone through in the end. Later he's at his flat, he downloads the email folders and sends them off to Spider. She's in front of her laptop, doing nothing much except waiting for this email when it comes through. She breaks out into a big grin, prints out the emails and adds them to the rest of the paperwork.

30″	1′30″	Everything is in place now, and Spider is feeling strange. On the one hand, content that the job is done, everything is ready to send to a trusted journalist and a senior politician; yet restless now she doesn't have the thrill of the project to occupy her. It's late at night but she decides to go and visit a friend. Just as she reaches the building and turns into a passage at the side, she senses movement behind her. She pivots and lashes out a kick then a punch that floors the man, her speed and agility are too much for him. But there are two more men now, and while she manages to hold them off for a while, and looks like she may be able to get away, they eventually overpower her and tie her hands behind her back. She's blindfolded and thrown into the back of a van. When she's carried out, still struggling and kicking, she's put in a room and the blindfold taken off. She's in a small office in a big industrial building, and there is Jackson sitting behind the desk, grinning. He tells her that he needs the video, and he's going to get it by whatever means necessary, however long it takes. She says she'll never let him get it; he laughs and tells her he thinks that his colleagues can be very persuasive. She looks at his three henchmen, thinking that the options don't look good. She's surprised when they all get up and leave, even more so that they've left her in a room with a computer. How stupid are these people? She manages to get through the network security with ease, even with hands tied behind her back, and gets a message off to Mutt telling him to get her out of this place, wherever it is.
30″	2′00″	Mutt's eating pizza when the message comes through. He stares in disbelief at the screen. He's dismayed, he can't do all this superhero stuff that Spider does. There's no point going to the police, if it gets to the wrong officer they will know that Jackson's business needs to be hushed up. He closes his eyes and concentrates – first thing to do, put a trace on the location. A couple of minutes and it's done, now he's into the building security system, in his comfort zone working through the codes and passwords to take control of it. An idea is forming – if he sets off the intruder and fire alarms, it will bring the police and the fire service out in no time at all. That will get Jackson and his gang out of the building, but he's sure they will take Spider with them. How to stop them getting away? And if he can, when the police get there they will try to take Spider away and cover up Jackson's business. He puts a call through to the journalist who is going to publish the story – this isn't the way it was planned, but there is no other choice now – and then programs the alarms to go off in half an hour.

30″	2′30″	Mutt and the journalist, plus a photographer and film crew are in place outside the factory. The alarms are due to sound any moment. Inside, Spider is having her head ducked in a large bucket of water by one of the heavies when the alarms go off. Jackson is not happy, he knows the police will be there in hardly any time at all. They dash for the exit, one of the gang carrying Spider over his shoulder, but they find the door is locked – Mutt has hacked the system so all the exits are locked instead of being open. Jackson is panicking now, as each exit they try is closed and he sees it's a trap. Sirens are sounding outside, and as the police arrive the journalist explains that there are people inside including one being held captive. The police soon break in, and find Jackson and his gang waiting. They have released Spider's hands, and Jackson tries to explain away the situation by saying she broke into the factory. For a moment Spider thinks they will get away with it, then she sees the cameras and grins; the policeman and Jackson share a look, as Jackson realises the game is up – not just for him but for quite a few high-profile public figures. As they are all led away, there's a flush of flash photography and Spider turns to smile at Mutt and her journalist friend, before being sat in the police car and driven away.

COMPOSITION BRIEF 2

Rainforest

Create a composition using the poem *Rainforest* by Judith Wright. You are advised to study the text and its meaning carefully. Your composition may take the form of a song (which must include recorded vocals), or a piece of contemporary music using audio samples created from recorded extracts of the text.

Your composition must last for THREE MINUTES.

Removed due to copyright restrictions

COMPOSITION BRIEF 3

You're right to protest?

Recent demonstrations in London and around the country against rises in student fees have hit the headlines for a number of reasons. The demonstrations have been some of the largest in the UK for some time. There have been violent confrontations between protesters and the police, the police tactics of 'kettling' have been under scrutiny, and Prince Charles's car was attacked by protesters.

Create a composition that makes use of **a minimum of SIX samples** of words and/or phrases taken from news reports, speeches and statements, political or satirical commentaries and other relevant material, e.g. public information bulletins and debates, or excerpts read out from newspaper articles. Incorporate them creatively into an original composition that reflects your own feelings on the nature of protests, the issues that are raised on both sides of the debate, and the outcomes achieved.

Your composition must last for THREE MINUTES.

You should aim to present a coherent, informative commentary with your choice of samples, and provide opinion on the following questions:

Why is it necessary to protest?
Is anything achieved by protest?
Can violence ever be acceptable?
What is the response of the authorities, and is it justified?

You may choose to explore other protests from the past, such as the Suffragettes campaigning for votes for women, the Civil Rights Movement in the US, Gandhi's advocacy of non-violent protest and demonstration in India or the Stonewall riots and gay rights.

(Total for Task 3C = 40 marks)

TOTAL FOR PAPER = 120 MARKS

BLANK PAGE

BLANK PAGE

BLANK PAGE